and these fly-bitten tapestries. Let it be ten pound, if thou canst. Come, an it were not for thy humours, there is not a better wench in England. Go, wash thy face, and 'draw' thy action: Come, thou must not be in this humour with me: dost not know me? Come, come, I know thou wast set on to this.

HOST. Pray thee, sir John, let it be but twenty nobles: *i* faith I am loath to pawn my plate, in good earnest, la.

FAL. Let it alone: 111 make other shift: you'll be a fool still.

HOST. Well, you shall have it, though I pawn my gown. I hope, you'll come to supper: You'll pay me all together?

FAL. Will I live?—Go, with her, with her; *[To BARDOLPH.]* hook on, hook on.

HOST. Will you have Doll Tear-sheet meet you at supper?

FAL. No more words; let's have her.

[Exeunt HOSTESS, BARDOLPH, Officers, and Page.

CH. JUST. I have heard better news.

FAL. What's the news, my good lord?

. JUST. Where lay the king last night?

. At Basingstoke[3], my lord.

[1] —'DRAW thy action:] Draw? means here *withdraw*.* M MASON.

[2] To BARDOLPH.] In former editions the marginal direction is—To the Officers. MALONE.

I rather suspect that the words *hook on, hook on* are addressed to *Bardolph*, and mean, go you with her, hang upon her and keep her in the same humour. In this sense the expression is used in The Guardian, by Massinger: "*Hook on;* follow him, harpies.'* STEEVENS.

[3] At BASING STOKE.] The quarto reads at *Billingsgate*. The players set down the name of the place which was the most fami-

liar to them. STEEVENS.